

A City of Aerial Trolleys Swung on the Towers of Our Tall Buildings.

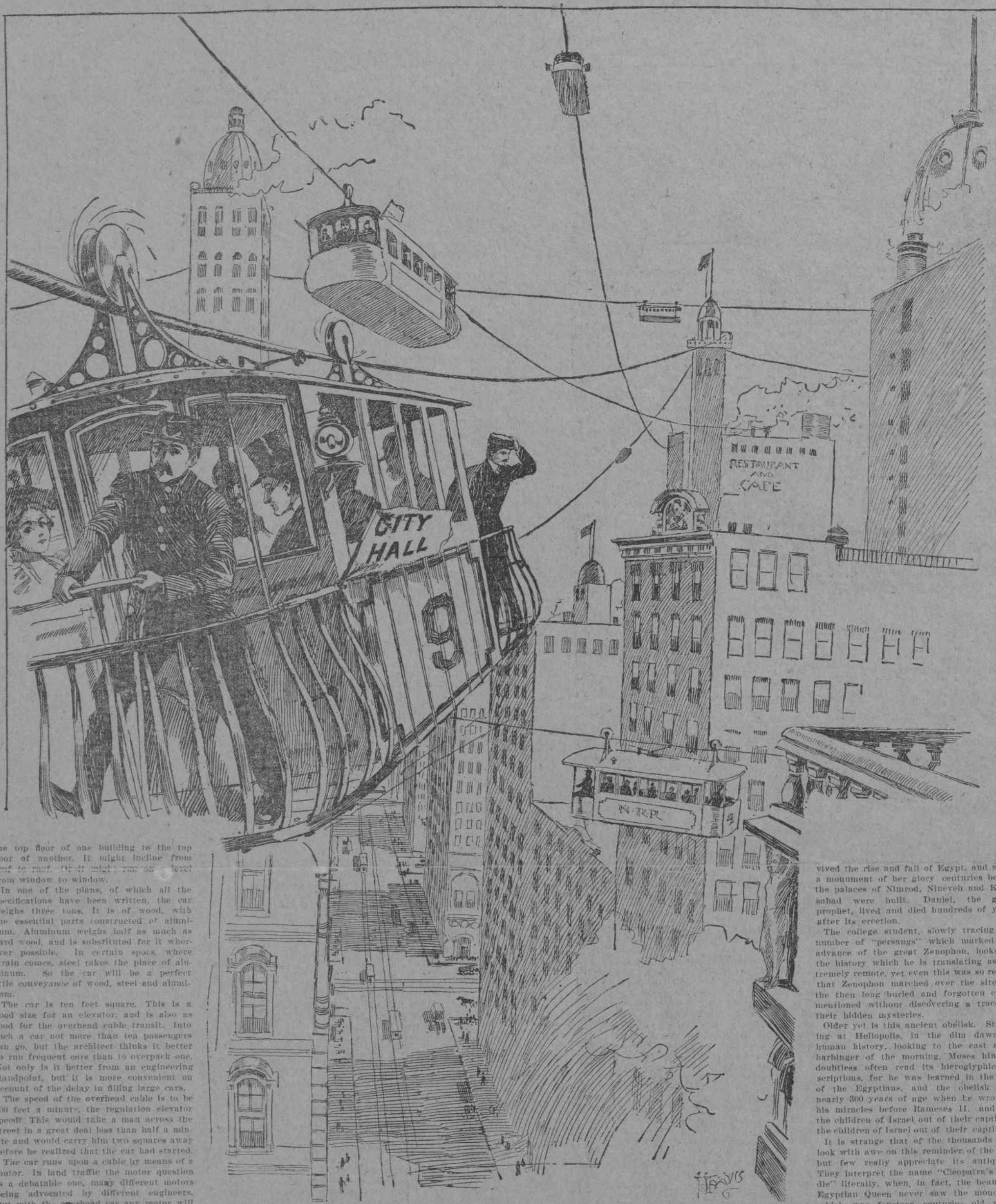
There are several engineers who are putting in their abundant spare time drawing pictures and writing specifications for a plan of transportation from high building to high building without going down to the street. One of these has his freak plan further matured than the others. And so thoroughly does Architect Kemp, of the Potter building, believe in it that the Journal takes pleasure in giving his scheme to the public for the edification of all Sunday Journal readers.

The plan of transportation is based upon the height of the new sky-scrapers that are being built so rapidly, one after another. Each new one is taller than the last, and, though the elevator service may be as perfect as can be, there is a great deal of time wasted by going down to the street. A man in the seventeenth story of the building, wishing to see a man in the twelfth story of a building opposite, takes an elevator to the ground floor, walks a packed street, enters the building, and waits to be carried up.

With the aerial navigation he passes over the street in a car that runs upon cables overhead. He lands in the top of the building and seeks the office of his man. This takes not a tenth of the time called for by the present laborious journey.

The "road" upon which the cars would travel is a cable. This is stretched from

A JULES VERNE SCHEME OF RAPID TRANSIT.



the top floor of one building to the top floor of another. It might incline from roof to roof, or it might run on a level from window to window.

In one of the plans, of which all the specifications have been written, the car weighs three tons. It is of wood, with the essential parts constructed of aluminum. Aluminum weighs half as much as hard wood, and is substituted for it wherever possible. In certain spots, where strain comes, steel takes the place of aluminum. So the car will be a perfect little conveyance of wood, steel and aluminum.

The car is ten feet square. This is a good size for an elevator, and is also as good for the overhead cable transit. Into such a car not more than ten passengers can go, but the architect thinks it better to run frequent cars than to overpack one. Not only is it better from an engineering standpoint, but it is more convenient on account of the delay in filling large cars.

The speed of the overhead cable is to be 500 feet a minute, the regulation elevator speed. This would take a man across the street in a great deal less than half a minute and would carry him two squares away before he realized that the car had started.

The car runs upon a cable by means of a motor. In land traffic the motor question is a debatable one, many different motors being advocated by different engineers. But with the overhead car any motor will work—any motor that will make wheels go around. So a small concealed motor would be used, and it would be turned on or off by an engineer who would understand his business.

This Inventor Really Believes in His New Sky-Scraper Trolley.

A ROMANCE OF ANCIENT EGYPT AND CENTRAL PARK.

This is a romance of ancient Egypt and nineteenth century Central Park.

Three thousand years ago Egypt was one day thrown into a state of excitement by the birth, at the imperial palace, of a princess of the royal line. Not alone was there rejoicing at the advent into the world of a future queen, but the father of the infant, the great Thothmes III., caused to be begun the hewing of an immense obelisk out of solid rock to commemorate the event. Years went by and the maiden blossomed into beautiful womanhood, while the obelisk was being worked upon by hundreds of skilled toilers.

When it was at last finished and set up before the royal palace at Heliopolis she spent days in watching the strange hieroglyphics being cut upon it.

Nearly all that we know of the history of the world has occurred since then, and yet to-day, after a lapse of thirty centuries, the body of that Egyptian princess, perfectly preserved, lies in state in the museum in Central Park, and not two hundred feet away stands the hoary obelisk as if keeping guard over her sacred remains.

Thousands of miles from their former home, these reminders of the glory of dynasties now but a half-forgotten tradition of the remote past are strangely reunited. To those who love to delve into antiquity the obelisk is the most wonderful of the many relics of the early history of the world.

When the Saviour walked the earth it stood at Alexandria, a hoary relic of almost fifteen hundred years. To go back still further, the same obelisk had seen

vived the rise and fall of Egypt, and stood a monument of her glory centuries before the palaces of Nimrod, Nineveh and Khorsabad were built. Daniel, the great prophet, lived and died hundreds of years after its erection.

The college student, slowly tracing the number of "persuasions" which marked the advance of the great Zenophon, looks on the history which he is translating as extremely remote, yet even this was so recent that Zenophon marched over the sites of the then four buried and forgotten cities mentioned without discovering a trace of their hidden mysteries.

Older yet is this ancient obelisk. Standing at Heliopolis, in the dim dawn of human history, looking to the east as a harbinger of the morning, Moses himself doubtless often read its hieroglyphic inscriptions, for he was learned in the lore of the Egyptians, and the obelisk was nearly 300 years of age when he wrought his miracles before Rameses II. and led the children of Israel out of their captivity the children of Israel out of their captivity.

It is strange that of the thousands who look with awe on this reminder of the past but few really appreciate its antiquity. They interpret the name "Cleopatra's Needle" literally, when, in fact, the beautiful Egyptian Queen never saw the monolith, which was fourteen centuries old when Cleopatra was born, and stood at Heliopolis until eight years after her death, when it was removed to Alexandria, B. C. 23, by order of Augustus Caesar.

A Very Remarkable Feat by a Very Extraordinary Hindoo.

The Hindu jugglers and acrobats are famous for their wonderful tricks. Not the least surprising of them is the one depicted here, in which a man moves about mounted on a single long stick.

This performer is mounted on a bamboo pole about fifteen feet high, the top of which is tied to a giraffe worn round his waist. A small cushion is fastened a few feet down the pole, which acts as a leg rest.

The acrobat hops around a large space in the swiftest way, uttering cheerful shouts and accompanied by the tapping of a curious drum. He also executes a sort of dance and goes through a little pantomime.

It is a marvellous feat of equilibrium. To walk on a pair of stilts as high as this would be a performance worthy of exhibition on our variety stage. But to hop around on one is quite another thing.

The same man can do many other wonderful things. He appears absolutely perfect in the art of balancing. He can balance a very light stick on his nose and a heavy one on his chin and then throw the heavy one into the air with his head and catch it on the end of the stick. While balancing these two sticks, end on end, he will make one revolve in one direction and the other in the other.

He puts one hand on a flat circular stone, throws his feet up into the air and balances a stick on each of them. At the same time he revolves rapidly on the pivot formed by his arm and the stone.

The accompanying scene was sketched from life by an artist in Colombo, Ceylon.



The Obelisk and the Egyptian Princess Who Was Born When It Was Built.



The Man Who Can Run About Sitting on a Stick Fifteen Feet in the Air.